

HUNTING PARTY
IN THE COURTYARD
OF A COUNTRY HOUSE (detail)

by LUDOLPH DE JONGH
Dutch (1616-1679)

Gift of Mr. and Mrs.
James S. Whitcomb, 1958

Bulletin



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JASPER CUP MADE FOR LORENZO DI MEDICI

Italy (Florence), 15th century

Lent to the Italian Exhibition by the Louvre Museum

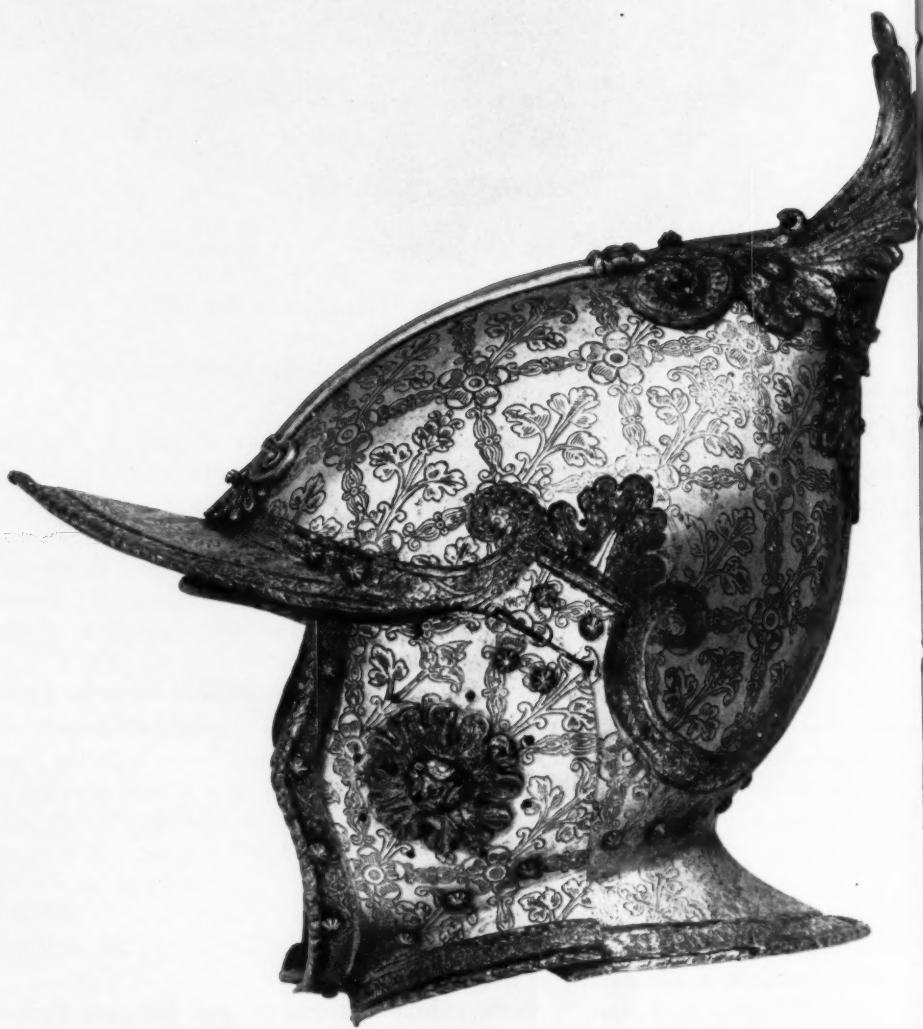
ONE of the most important exhibitions ever held in this country in the field of decorative arts took place in our museum in November and December of this year. Devoted entirely to the decorative arts of the Italian Renaissance, it was made possible through the generosity of Mrs. Edsel Ford, and included some of the most exquisite products of the craftsmen of the Golden Age of Italy. For six weeks our visitors were able to study at leisure rare textiles, jewels, parade armor, furniture, ceramics, glass, most of them sent specially from abroad for this exhibition, which the Museum staff has been preparing for the last two years.

The expression "decorative" or "minor arts" is of course a misnomer: as has often been said there are no minor arts — there are only minor artists. And the objects shown in the exhibition are often the works of very great artists, born with the creative sensitivity of poets. It is no exaggeration to say that the unique bronze mirror lent by the Victoria and Albert Museum, inlaid with gold and silver, the large bronze candlestick executed for the Palazzo Vecchio in Florence by Verrocchio (Rijksmuseum, Amsterdam), the embroideries lent by Judge Untermeyer, the group of jewels chosen for the exhibition by Mr. Melvin Gutman, or Francis I's fantastically lovely helmet from the Metropolitan Museum, are according to any standard among the most perfect artistic creations of all times.

Nearly forty European museums, church treasuries and libraries generously cooperated with the Institute in lending some of their most fragile possessions, none of which has ever been shown in the United States. All important American museums were also represented, with objects from the great collections of Renaissance art dispersed in the past fifty years.

It is safe to say that such a distinguished gathering, with its unique notes of splendor, brilliance, luxury, serene loveliness and intimacy will not be seen again under one roof. It was Clifton Fadiman who, a few months ago, said that holidays should be taken in time as well as space. To the people of Detroit we offered a new and unique form of holiday.

P. L. G.



ETCHED AND GILDED STEEL HELMET

Italy, ca. 1540

Lent to the Italian Exhibition by the Metropolitan Museum

Prelude to the Hunt

ALL THROUGH the history of art there have been numberless painters whose fate it is to have their best works attributed, because of their high quality, to more famous artists. It is an injustice, a flattering injustice it is true; and one of the main problems of contemporary art historians is to give back to the original authors what belongs to them. Ludolph de Jongh (1616-1679), a cobbler's son from Rotterdam, is one of these unfortunate artists, and his paintings have been attributed, often not unconvincingly, to such better known painters as Metzu, Cuyp or Pieter de Hooch. In fact an impressive hunting scene in our museum, which came to us as an anonymous gift some fifteen years ago tentatively catalogued as the work of de Hooch, was reattributed not long ago to de Jongh.¹ It is an excellent work, with much of de Hooch's poetry and sensitivity, and one which adds to the store of beauty which is Holland's contribution to our civilization.

Thanks to the generosity of Mr. and Mrs. James S. Whitcomb the Institute was fortunate this spring in acquiring another, and quite different, work by de Jongh.² It is also a hunting scene—this seems to have been a favorite subject of his—or rather that more subtle theme, the prelude to a hunting scene. In the forecourt of a mansion such as one can still admire on the river Vecht, not far from Amsterdam, two elegant hunters on horseback, their attendants and their hounds, are getting ready for their daily jaunt. It is a slight subject, and a lesser painter could have made of it a dull pot-boiler. But Ludolph de Jongh is not a dull artist, and he created an exquisite variation on a homely scene. He had his own "*petite chanson*," as Corot was to say two hundred years later, and with reticence and lack of affectation he is singing it for us.

As in all Dutch painting of that period (the middle of the seventeenth century), what attracts us most immediately is the exquisite quality of the painter's feeling for space. The scene is framed in a courtyard enclosed on two sides by the L shape of the house itself, and on the third by a high wall pierced by a tall gate through which pours the morning sun. Eight people, almost a crowd in such a confined space, are there. Yet they are so carefully placed, with such masterly contrapposto, their attitudes are so nicely composed, that we feel no overcrowding; on the contrary we feel that sense of intimacy which is the greatest charm of Dutch genre scenes. Each of the personages in this serene drama has his own personality—the noble lady on her white horse, proud and aloof, the men servants attending to their chores, the majordomo with his traditional butler's impassivity. But the main character in this unhurried pantomime is neither the lady in her plumed hat nor the gentleman in his goldlaced waistcoat, for in the foreground, stealing the show—upstaging is the technical expression—a lowly peasant girl crosses the courtyard, apparently oblivious of everything. There is something unearthly about her. Her slow solemn walk, her face fully lighted by the rays of the sun, are more striking than anything else in the scene. Flaubert once said, not unkindly, of one of his provincial characters that he had the placidity of a ruminating cow; there is something of this in the quiet, pleasant farm girl with a yoke on her shoulders.

But the actors, as in so many of the best Dutch genre scenes, are perhaps less important to us than their surroundings. What makes the painting meaningful to us,



HUNTING PARTY
IN THE COURTYARD
OF A COUNTRY HOUSE
by LUDOLPH DE JONGH
Dutch (1616-1679)
Gift of Mr. and Mrs.
James S. Whitcomb, 1958

whether we realize it or not, is its color orchestration, which is superb with its few chromatic accents — the crimson-red of the nobleman's waistcoat, the Vermeer yellow of the milkmaid's bodice, the brick-red of her petticoat — all in subtle opposition to the cool, pale tones of much of the rest. The walls of the house are a pale yellowish-gray, the sky a subdued blue-gray which helps give depth to the painting, while the pink of the brick wall at the entrance gate has the softness of rose petals, with the same exquisite modulations of texture and color. This *Hunting Party in the Courtyard of a Country House* excellently illustrates Dutch manners at the time of Holland's greatest prosperity, it is true. But it is even more an ageless feast for the eye.

PAUL L. GRIGAUT

¹ Cat. No. 819. Acc. No. 44.79. Height 43¾ inches; width 39½ inches. Anonymous gift, 1944.

² Cat. No. 1276. Acc. No. 58.169. Height 27 inches; width 32 inches. Gift of Mr. and Mrs. James S. Whitcomb, 1958.

Recent Gifts of the Friends of Modern Art

NOTHING WHATEVER in Donati's *From Body to Soul*¹ suggests the traditional art of picture-making. Representing an important twentieth century movement which has increasingly restricted vision and technique to the painted surface, it deals not nearly so much with illusions as with actualities.

Representational values were among the surest criteria in the visual arts and they have been the most difficult to discard. It is a purpose of non-objective painting to make one aware of qualities which easily escape an eye in search of recognizable forms and ungrateful for the required exercise in unfamiliar territory. Donati's requirements seem, at first, remarkably severe. Even an only moderately sophisticated viewer is no longer frustrated by decorative abstraction or distortions of nature but he may need something in the way of esthetic stamina to enjoy eventually Donati's apparent disregard for the familiar amenities of painting.

To begin with, the title of the painting does not call to mind any identifiable person, place or thing — no mood, emotion or situation. It suggests, however, a transition from the concrete and earthy to the ephemeral and intangible, a wide range of sensations or effects from one end of a scale to the other. If we apply a tonal scale, it is apparent that Donati has worked from dense darks to dazzling lights; in a textural scale, from rich, opulent layers of paint mixed with sand to thin transparent washes; in a structural scale, from strictly contained areas to diffusions of color.

The moment we realize that, as far as the technique of painting goes, this range of effects has been used for centuries, we begin to question Donati's justification for exploiting it so blatantly. The answer to such a question lies in our own capacity to find satisfaction in so luxurious a surface, unrelieved by a pictorial scheme.

Enrico Donati was born in Milan in 1909. He worked for several years in Paris as a member of the Surrealist group and friend of Breton and Duchamp. With the outbreak of World War II he came to this country and is now a citizen of the United



FROM BODY TO SOUL
by ENRICO DONATI, Italian Contemporary
Gift of the Friends of Modern Art, 1958



FLOWERSCAPE
by LOREN MAC IVER
American contemporary
Gift of the Friends
of Modern Art, 1958

States. Though the character of Donati's painting has changed in the last twenty years, it retains many surrealist overtones, shared by a good deal of abstract expressionist painting, in directly stimulating the senses and imagination.

From *Body to Soul* was first shown in Detroit in the 1958 Exhibition of American Painting and Sculpture co-sponsored by the Pennsylvania Academy of the Fine Arts and The Detroit Institute of Arts. From this exhibition the museum also acquired *Red Pastoral*² by Julian Levi (born in 1900), whose style has evolved from romantic realism to abstraction, without forsaking subject matter; *Flowerscape*³ by Loren MacIver (born in 1909), one of the most imaginative and original observers of nature painting today; and *Spanish Girl*⁴ by Alexander Brook (born in 1898), who has been an especially successful portraitist for many years.

These four paintings were purchased for the permanent collection by the Friends of Modern Art. Since its organization in 1931, the group has, through the yearly contributions of its members, given the museum some of its most important modern works. In 1958, under the chairmanship of Mrs. Frederick M. Alger, Jr., the Friends raised the largest annual purchase fund in its history, and this impressive group of American paintings is testimony to the dedicated work of Mrs. Alger and the one hundred members of Friends.

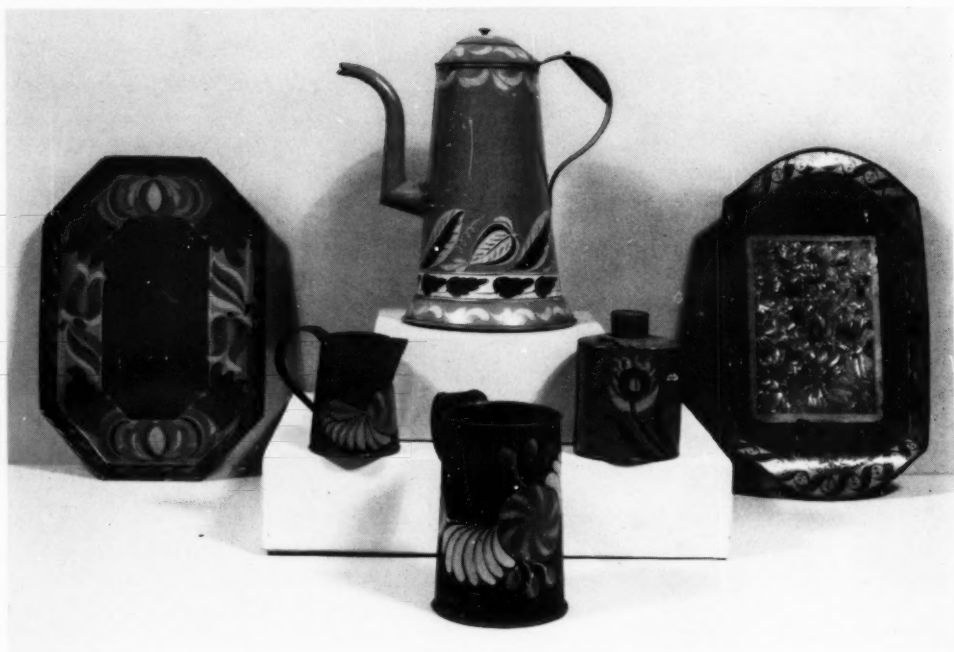
A. F. PAGE

¹ Cat. No. 1290. Canvas. Height, 80 inches; width, 60 inches. Gift of the Friends of Modern Art, 1958.

² Cat. No. 1289. Canvas. Height, 46½ inches; width, 38¾ inches. Gift of The Friends of Modern Art, 1958.

³ Cat. No. 1291. Canvas. Height, 32 inches; width, 40 inches. Gift of The Friends of Modern Art, 1958.

⁴ Cat. No. 1288. Canvas. Height, 18 inches; width, 14 inches. Gift of The Friends of Modern Art, 1958.



GROUP OF AMERICAN TOLEWARE
 Pennsylvania, 19th century
Gift of the Joseph Boyer Memorial Fund, 1958

American Toleware

AFTER THE war for independence, American factories were established for tin production. Free from former restriction, the country was able to import the cassiterite which it lacked for the processing of its rich supply of iron. The supply of sheet metal craftsmen was ample. Thus began the period of quality production of tin objects in America, a period which encompassed mainly the first half of the nineteenth century and lasted until industrial production destroyed the fine craftsmanship of handmade articles.

A separate decorative trend, developed in eastern Pennsylvania, produced the six articles recently acquired by the Institute of Arts. Painted toleware, as this decorated tinware was called in the seventeenth and eighteenth centuries, was also produced in New England, but the design of this locality corresponded to the classic style. Tinware of punched decoration was produced in both areas but it is from the counties between the Schuylkill and Susquehanna Rivers, the area settled by immigrants from the Rhineland, that these gay objects reminiscent of their German homeland emerged.

The colors betray the closeness of these farming people to nature. Usually bright primary colors, red and yellow are used combined with the green of plant life for the flower motifs. Often symbolic in significance, motifs such as the tulip which stood for the lily were repeated in the decorative patterns. Since the carefully adorned

objects were to serve various functions, steps were taken in the decorating process to insure long wear. During the early years of tin production in America the objects were lacquered and baked in ovens to give a hard surface. This was a European technique similar to Oriental lacquer methods. The shallow octagonal tray,¹ the center of which is finished in a simulated tortoise shell effect achieved by covering of silver leaf with asphaltum and alizarin crimson, represents this type of work.

The use of asphaltum directly over the surface of tin known as japanning, results in a surface, brownish-black in hue, which achieves a lacquered gloss and transparency in the baking process. The texture of the metal is evident through the surface and combines with the slightly luminous coat to produce an interesting background on which to apply decoration. On the small pitcher² and water mug³ the japanned surfaces are decorated with a flower motif in a circular pattern reminiscent of the familiar decoration applied to the barns of this locality.

When American taste changed its preference from tea to coffee, noticeable differences appeared in the form of the pot. The Oriental type with its straight spout changed to a joined or goose-neck spout with a notched lip for ease in pouring.⁴ Further refinements included the addition of a curved piece on the underside of the handle to facilitate pouring from the pot.

Of all utensils the tea caddy⁵ remained longest in actual use. Small in size it was made to hold about a half pound of tea, the term caddy being derived from an East Asian measure. The deep dish,⁶ probably used for serving bread was constructed so that its narrow sides are extended in order to form handles. The curved ends are then rolled to avoid a sharp edge and its well-joined seams make the object a handsome piece. The group provides, along with examples of early American craftsmanship, glimpses of what fulfilled the need for decoration in Pennsylvania German homes.

PATRICIA SLATTERY

¹ Acc. No. 58.214. Tray. Length 12 $\frac{3}{8}$ inches; width 8 $\frac{3}{4}$ inches; depth $\frac{7}{8}$ inches. Gift of the Joseph Boyer Memorial Fund, 1958.

² Acc. No. 58.213. Pitcher. Height 3 $\frac{3}{4}$ inches. Gift of the Joseph Boyer Memorial Fund, 1958.

³ Acc. No. 58.215. Water mug. Height (top of handle) 6 inches. Gift of the Joseph Boyer Memorial Fund, 1958.

⁴ Acc. No. 58.212. Coffee pot. Height 10 $\frac{1}{2}$ inches. Gift of the Joseph Boyer Memorial Fund, 1958.

⁵ Acc. No. 58.217. Tea caddy. Height 5 inches. Gift of the Joseph Boyer Memorial Fund, 1958.

⁶ Acc. No. 58.216. Deep dish. Height 13 $\frac{1}{4}$ inches; width 8 inches; depth 2 $\frac{1}{4}$ inches. Gift of the Joseph Boyer Memorial Fund, 1958.

Extension Services Opens Museum Doors to Suburbanites

SINCE THE inauguration of Extension Services in March of 1957, progress has been most gratifying. From four initial centers, the department has expanded to include twelve centers, actually servicing twenty communities in the suburbs of Detroit. To the generosity of our contributors—the J. L. Hudson Company, the



In the Extension Services Program, Matisse prints suggest ideas to a class



Far-away places give here-and-now inspiration



Young sculptors exercise the tactile sense



A Medieval cathedral, 2nd grade style

National Bank of Detroit, the Michigan Consolidated Gas Company and the Detroit Edison Company—we owe this increase in both quantity and quality of services offered.

One of the most important and successful aspects of the program to date has been the presentation of children's art workshops in outlying areas. These classes have been met with the greatest enthusiasm by young people and their parents. This response has been due to the fact that Extension Services workshops are unique in the field of art education, in the use of Museum material to stimulate the child's own creative efforts.

As the children are unable to come to the Museum, the Museum comes to them in the most literal sense. Objects of art from the study collections of the Detroit Institute of Arts are rotated throughout the centers, supplemented by slides from the library of the Museum. Thus while using various materials of the artist in each class session the child is given a comprehensive picture of the media which the artist employs; and, at the same time, by observation and understanding of a period in art history or the possibilities inherent in a particular media, the child gains new insight into the problems of the artist while he develops his own imaginative ideas.

The use of Museum objects as a point of departure has encompassed a number of periods in art history and many modes of expression. Using the media of paint, for instance, the children were shown pieces of armor, small figures of knights, slides of castles and lively scenes such as Uccello's *Battle of San Romano*. In clay work, stimulation ran the gamut from Egyptian animal sculpture up to the contemporary beasts of John Flannagan. The Matisse Jazz series from the Print collection pointed up the possibilities of work with construction paper, scissors and paste. Mask-making called for African, Eskimo and Melanesian material, while linoleum block prints were inspired by Japanese masters such as Hokusai and Hiroshige as well as the work of the German Expressionists. Application of stimulation materials was left to the discretion of the instructor, and the quality of work from each center indicates the individuality and vividness of each teacher's approach.

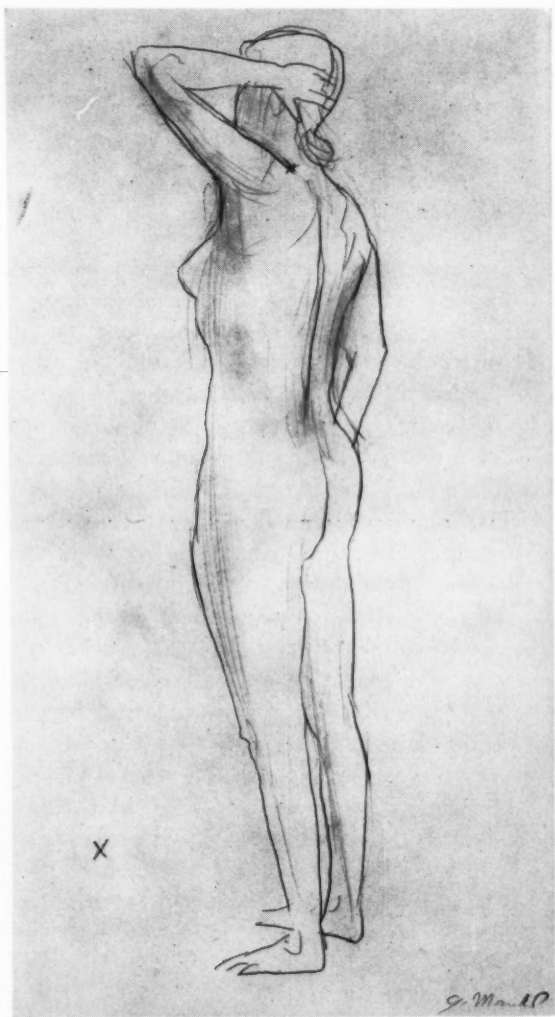
The fall program of Extension Services includes an exhibition of efforts from these workshops, opening in the ground floor galleries of the Detroit Institute of Arts on October 18th. This is only one of the projects of the department, as sixteen activities will be in progress at that time. The wide range of these activities—from Pre-school workshops and additional classes for children of school age through family workshops and lecture series for adults—is proof of the large part already being played by Extension Services in the community life of suburban Detroit.

ANN K. HAGGERTY

A Gift of 20th Century Art

THE MUSEUM's important collection of twentieth century German art has been further enriched by the recent acquisition of eleven lithographs by Otto Mueller, painter and printmaker, and four pencil drawings by the sculptor Gerhard Marcks. Otto Mueller was associated in the early days of this century with the expressionist

STANDING FIGURE
by GERHARD MARCKS
German (1889-)
Gift of Robert H. Tammahill, 1958



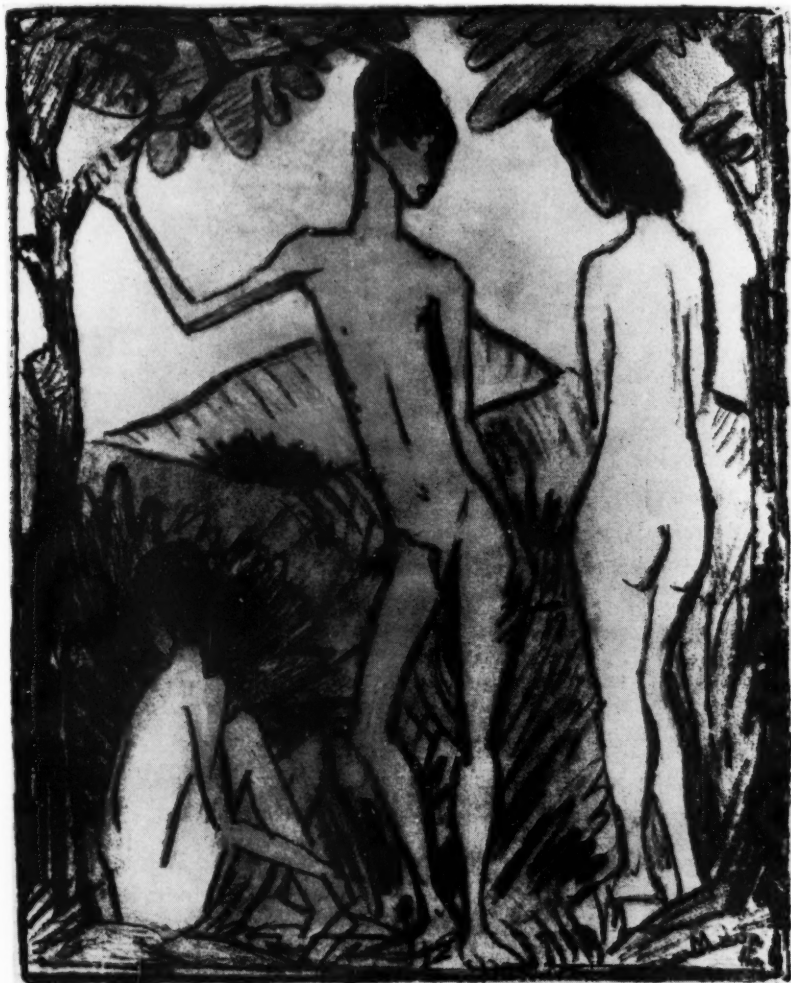
group of Dresden (Die Bruecke). However, his work on canvas has neither the shrillness nor the clangor erupting from the blazing shingles of color laid down by his better known comrades, Karl Schmidt-Rottluff and Ernest Ludwig Kirchner, but is calm in mood. In Mueller's many lithographs a similar softness of spirit prevails. Though executed spontaneously and with a seemingly furious crayon, the angular contours of his dark-haired gypsy adolescents are expressive of languor rather than fierceness and of intriguing sensuality rather than naked force.

The artistic voice of Gerhard Marcks is that of a man of quiet disposition. Born too late to participate in the cultural explosions of Munich and Dresden, he became an influential master to the generation immediately preceding Hitler's emasculation of modern art in Germany, and to those young artists of Germany today who aspire to create a bridge to the activity and genius of the pre-war years. Marcks has never indulged himself in an expressive mode of violent contortion or of seraphic, earth-

denying Gothicism. A student of classical form in sculpture, he has sought to strike a balance between the living image of man and tranquility-inspiring bonds of geometric form. The delicate contour drawings from the nude in this recent gift to our collection from Mr. Robert H. Tannahill, reinforce our understanding of the subtlety of mind of this contemporary classicist.

Otto Mueller and Gerhard Marcks offer no obvious visual excitements to catch and bewitch the eye of their generations. Rather do they represent sensibilities that provide a gentle and continuous pleasure upon prolonged acquaintance.

NICHOLAS SNOW



THREE NUDES

by OTTO MUELLER, German (1874-1930)

Gift of Robert H. Tannahill, 1958

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